

TWENTY-EIGHT PAGES



THE NEW YORK

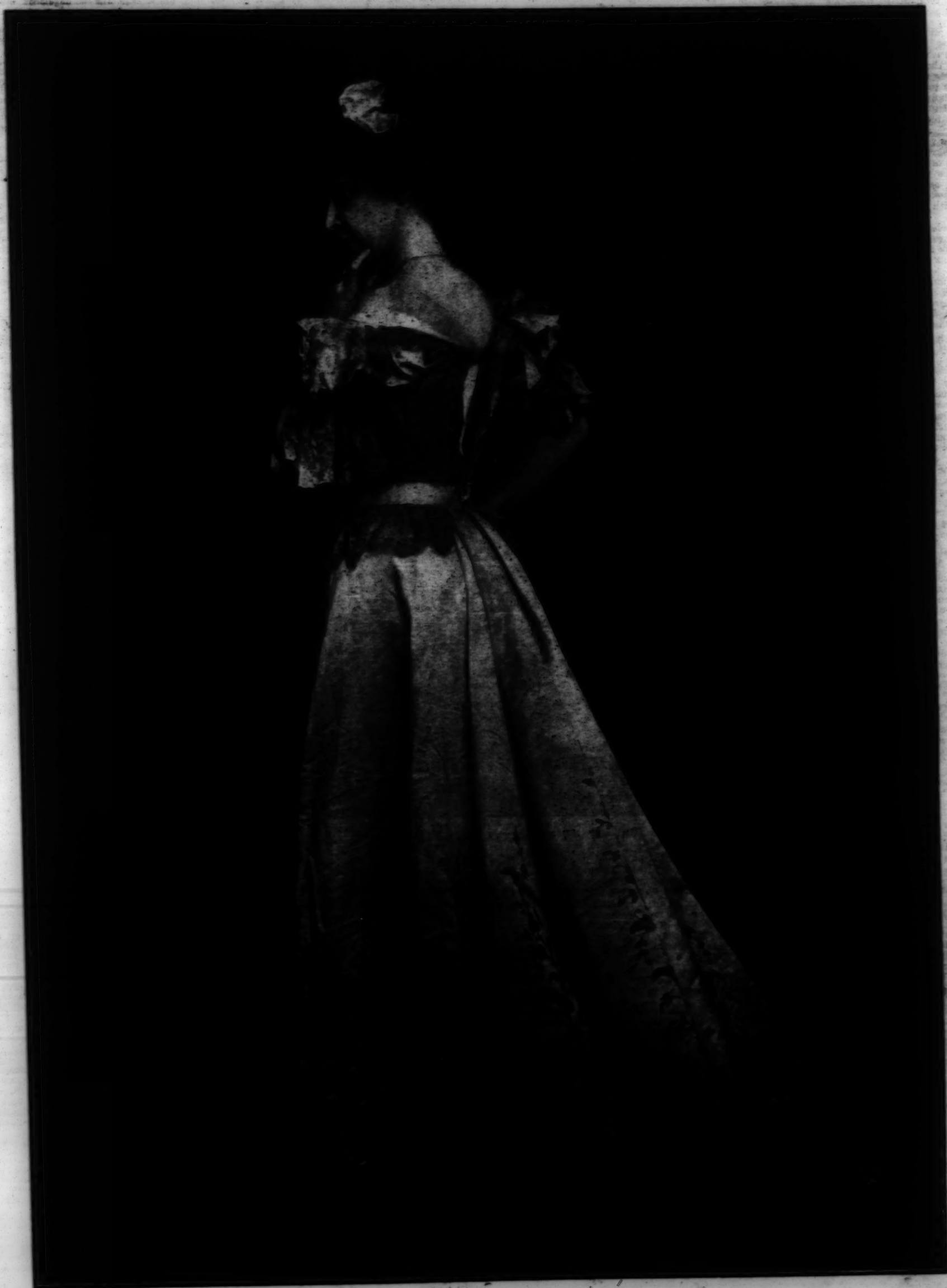


# DRAMATIC MIRROR

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PRICE TEN CENTS



ESTHER LYON.





Haddon Chambers says a good thing once in a while outside of his plays. At a dinner given before he went away a girl told him that she thought it would be great fun to marry an actor.

The playwright smiled cynically. "Fancy marrying an actor," he said. "Why, an actor is a disease!"

Of course one always laughs at a thing like that, but the Matinee Girl has been pouting over it ever since, trying to find the joke, just as she has to sit up nights sometimes trying to find the laugh in some of Marshall Wilder's stories. But perhaps some idea of this sort has incubated in the brain of the London playwrights.

This may be why they are giving us so many groggy heroes with glass legs, glass arms and other infirmities.

There's a wave of invalidism sweeping over the stage, and, unless it is checked, we shall have to have a home for disabled matinee heroes, with pavilions in the grounds for the bad ones.

The reach after human sympathy and a few tear tumors is getting to be so great that anything is all right that will give a hospital-ward feeling to the orchestra.

"Here," you can imagine the dramatist saying, "we must wring the hearts of the audience. Let me see. Ah, yes, to be sure! Let us have Lord Montgomery enter and have a fit in the exact center of the stage. We must get a strong actor for this part. One who can have a fit naturally. That will touch them!"

It really is a fact! Our playwrights are taking a malignant joy in disabling their heroes in some way for the reason supposedly that a wounded man or a crippled man is so pitifully pathetic in real life.

Then started this idea probably and the German writers have followed him up so well that many of the translated plays read like stenographic reports of a clinic—but the German playwrights have the Norwegian's idea of grappling the mental and physical and psychic themes in a great and wonderful trinity.

Now playwrights seem to say to themselves that a blind man in love is a strongly pathetic figure. Then they proceed to create a pen and ink blind man and they give it to an actor who is a six-foot shoulder biter and begin to draw royalties.

A pen and ink man will often bring our tears, for imagination steps in and fills out the gaps and we look into and see the picture, instead of out—just as we do when we read of the one-legged soldier coming back from the war with medals which the country always gives a man in place of his leg. But the stage and the actor have their limitations, and when we step over the line we get incongruity that hurts back of the ears.

Fancy Faversham playing a one-legged hero! But the playwrights will do it if we don't watch out. Hackett will be brought on in a wheel-chair with a white make-up on and trembling hands caressing the head of the trained nurse as she feeds him gruel.

Really, you know, it is a subject that is coming up for debate at the next meeting of the M. G. S. P. C. T. A.

Not so very long ago we had to watch John Drew with his arm in a sling and dark circles under his eyes doing a hobble with two canes over the Empire stage while our means of pity filled the air.

It was pathetic, but not in the way it was intended. It was a dramatic butterfly working a steam Derrick—a lace handkerchief under a descending pile driver—a purely machine effect.

Now on the same stage Richman gropes over the same ground, bumping into The Unforeseen things, his sightless eyes fastened on an invisible flying bullet, and he's about as convincing as Mr. Peter Dailly might be if he essayed to recite "Give Me Three Grains of Corn, Mother," with an organ accompaniment.

Richman's special line is quite as distinct and unique as Drew's—both are comedians, but one is featherweight and the other heavyweight—the terrible Terry and the giant Jefferson of the dramatic ring.

Little Eva pathos is far out of their orbit—so far that you find yourself weeping for what they are not, rather than for what they do not seem to be.

Even if Mr. Richman were provided with a fuzzy white dog on a string with a basket in its mouth and a barrel organ playing "Marching Through Georgia" in Dead March time, he wouldn't convey the impression of blindness, except perhaps in tableau with dim blue lights.

Blind men not only look blind and act blind, but they feel blind, and that is the tragedy of it—the perpetual tragedy in which they are enshrouded—the awful veil that wraps them in its mystery and shuts them out from the sunshine, the starlight and the eyes of those they love.

Muscle must strike upon the blind like the lash of a whip, the scent of a flower must cut like the blade of a knife, and even a voice—what can all these be but awful reminders of the glories that are denied them.

I once knew of a young man stricken blind who heard his mother call his name as though suffering—in need of help. Then he heard a fall—a moan and a stillness, and he groped

his way, crying out to her, to where he thought she lay—until he found her—dead!

Themes like these are too deep for the glare of stage presentation. They sound agonizing, and they sound then badly in conjunction with a theatre orchestra.

We must get away from the dissecting table and the scalpel in our playhouses. By and by they'll have real curative acid and we'll get the odors gently wafted to us just as we do the incense and the clam pie.

The stage will have to have a Red Cross Annex and a First Aid to the Injured if this sort of thing keeps on. The programme will tell us where the operating room is located and a matinee will be about as cheerful as a morgue. Perhaps we may have little bottles of ether on souvenirs at the hundredth night. That'll be nice!

Especially if they pick out our huskiest and ripest comedians to play the patients. We'll have all the features of Camille's racking cough to live through of an afternoon, only they'll cure the hero up in the last act instead of killing him.

It's been in the air ever so long! The unknown wonder why Clyde Fitch dugged in his rolling chair. He was giving the smart touch of invalidism that marks the up-to-date play.

The stars will catch the fever and will hanker for disabled parts. "Have you seen So and So?" will be the query over the ice cream soda. "He's simply magnificent with the appendicitis in that lovely comedy, Under the Knife!"

You can't touch the hearts of the audience with a brick. And I don't think actors, even good actors, can portray sick men. They are always too pallid, too haggard-eyed and too shaky, and the delicious is always too terrible.

Besides it is unpleasant, and while we can't keep our plays always enjoyable, like a trip on a Ferris wheel, we can at least suggest the operations and let the few good comedians with which we are blessed play in comedy instead of tarry roles.

Instead of fitting our actors into plays—



Photo by Elmer Chickering, Boston. CLARA BLANDICK.

or, rather, misfitting them—they should have their dramas built for them as they do their coats. Witness the D'Orsay and the Earl of Pawtucket, the comedy treat of the season.

Then we shall be spared the annoyance of seeing the best men we have on the stage made into puppets—moving, dressing, speaking their parts excellently, but unaccustomed and as out of it as a Polar bear on the Desert of Sahara.

The idea of the actor who can do everything well from Hamlet's soliloquy to looping the loop has gone out. The temperament and individuality of a good actor are the best of him.

We don't go to a picnic in a hearse or to a funeral in an automobile. But if we are good—I mean obedient—actors, we may be made to do even this.

But oh, it is pitiful in a whole cityful of bad actors to set our rarest gems in our shoe buckles. An actor who can make mirth without making faces deserves something better than a role which makes him maulinize through three acts of infirmity, when all the while he looks like the half-back of a beefy line.

As Richman gropes about the Empire stage with that wistful, hungry look on his face it suggests an impromptu burlesque in the Maeterlinck style:

Thunder and lightning without.  
Richman gropes, bumps into a table and somersaults over a chair. Goes on wistfully as though nothing had happened.

Miss Anglin: "What is he looking for?"  
Mr. Williams: "I do not know. He seems to be looking for a flat!"

Storm grows fiercer. Richman walks into the fireplace. Mr. Williams and Miss Anglin sob hysterically. Richman reappears centre back, shakes hands pathetically with Williams as though he were entering the ring, kneels at Miss Anglin's feet. All sob. Curtain.

THE MATINEE GIRL.

## DEAF AND DUMB STUDENTS ACT.

A decidedly interesting and novel performance was given last week in the chapel of the Institute for the Deaf and Dumb at Indianapolis, Ind., when The Lady of Lyons was presented by students of the school. The piece was given entirely in the sign language, while for the benefit of those who could not understand the words of communication Utter E. Beck, one of the instructors, interpreted. The entertainment was given by the members of the senior class for the benefit of the Silent Students' Athletic Association.

## ESHER LYON.

Escher Lyon, whose picture appears on the front cover of The Matinee Girl, is a leading woman who by conspicuous exception in her work and untiring devotion to her profession has won an enviable position as an actress of capability and excellence. Miss Lyon has gone from one engagement to another, seldom resting and always in demand, and has acquired a high degree of popularity alike with the manager, the player and the public. In May, with her husband, Gustav Escher, she will sail for Europe for a two months' trip of England and the Continent.

## TIM MURPHY LOSES SUIT.

The suit brought by Tim Murphy against the Southern Railroad to recover \$10,000 for loss said to have resulted from the actor having been forced to cancel several performances was recently decided at Knoxville, Tenn., in favor of the defendants, who stated that Mr. Murphy had refused to comply with the regulations of the road in refusing to sign a release from damages which is imposed upon companies securing free baggage transportation, and that hence that he alone was responsible for the delay.

## CLARA BLANDICK.

On this page is pictured Clara Blandick as Glory Quays in Lohrer and Company's production of The Christian, a part which she has been playing with marked success since the commencement of an early season. During her stage appearance Miss Blandick has filled many roles, and all notably well. For two seasons she was leading woman with William the Lord Him So, and last season she appeared with R. H. Southern during the last week of his run in Richard Lovelace.

## RELECTIONS.

The Boston Medical Society, through the agency of The Century Club under the title of "The Lady of Lyons," on March 20, according to the local newspapers the company has been presenting the play for some time. Though the title has been changed the names of the characters are the same as in the original.

It is stated that Miss Blandick is to be the guest of the Boston of Richmond this summer at the latter's home in London.

W. J. Blandick achieved a success as a producer recently by coaching the members of the dramatic club of the Dwight School in the play, Captain Barker, which they presented at Carnegie Lyceum. The work of Mr. Blandick was so thoroughly appreciated that he was invited to be the guest of honor at a dinner given on March 14 at the residence of Judge J. A. Wood, where was played an important part in the performance. At the annual meeting of the club Mr. Blandick was elected director for next year.

Anna MacGregor's death, on March 8, in San Francisco, which was chronicled in The Mirror last week, has concerned with and evoked sorrow among members of the profession. She was a woman of noble and lovable character and she gained the affection of every one with whom she was associated in the theatre. Her deeds of charity were many, and she was devoted in her religious faith. During her illness the members of the company at the Grand Opera House, San Francisco, were restless in their attention. Since her death Mrs. Blandick has received many letters in which the writers bewail the loss of one whose presence they could ill spare.

The Philadelphia Benefit for the Actors' Fund Home will occur on March 21. Frank Howe, Jr., has undertaken the management of the entertainment and has secured a number of distinguished volunteers. A number of prominent players will go over from New York to appear in the performance. The Boston benefit for the Home will take place on April 23.

The students of the Stanhope-Wheeler Dramatic School will appear this (Tuesday) afternoon at the Madison Square Theatre in their third public matinee performance of the season. The bill will consist of the second act of From From, a scene from The Lady of Lyons, the second act of A Scrap of Paper, and a two-act rustic drama by Dean J. Stevens, entitled Old Ace Folks.

Charles W. Young at the close of his season with Nellie McHenry, on April 11, will fill a six weeks' engagement over the Castle circuit, and then go to St. Charles, Mich., for the summer. Mr. Young has been re-engaged with Miss McHenry's company for next season.

Out of gratitude for their services during the recent production of his opera, Edo G. Lindero, signer Blandick, musical director of the Metropolitan Opera House, is said to have distributed among more than one hundred stage hands sums varying from one to ten dollars.

The demolition of the old car barn at Broadway and Myrtle Avenue, Brooklyn, where it is to be the new Broadway Theatre, has been begun. It is expected that the playhouse will be completed by autumn.

Edward Waldman, the German-English actor, will star under the management of E. G. Reinhardt in Dr. Jekyll and Mr. Hyde, David Garrick, and The Merchant of Venice. He will until after Easter play in the East.

For Harry Barendsen, J. J. Coleman has obtained from E. S. Willard the rights to The Professor's Love Story. For the past two seasons Mr. Barendsen has been starring in The Wrong Mr. Wright.

At the close of the opening performance of Gus Hill's Spotted Town in Buffalo recently the company was entertained by the Press Club of that city.

J. Arthur O'Brien closed with the Joshua Hopkins company on March 16. After a rest of about six weeks he will open a summer season with the Minnell Brothers Dramatic company.

Ida May Nelson, who was forced by illness to leave The Night Before Christmas company, is now on the road to recovery.

The suit brought by Joseph Cohn, known to the police as "Doc" Owens, to enforce payment on a check for \$150 which he received from the Earl of Roslyn in payment of a gambling debt incurred on his lordship's recent transatlantic voyage to America, was last week decided in favor of the Earl, the decision being handed down by Justice Joseph in the Seventh Municipal District Court on March 17.

Charles Gibson has been engaged to originate the boy's role in Driven from Home. He will resume his role in My Lady Peggy in April.

Jeanette Dupree (Mrs. W. R. Watson) is convalescent from a throat trouble which compelled a several months' retirement from the stage. She intends to rejoin the American Burlesquers at Albany.

Clara Mathers has bought from Edmund K. Harris the melodrama, A Fatal Error.

Myrtle Randall has been engaged by Fred C. Whitney to replace Julia Gifford in the When Johnny Comes Marching Home company.

William Bonelli has let the Western rights of his play, An American Gentleman, to Manager H. K. Pottery for next season.

Mac Escher, a chorus girl in a Washington burlesque stock company, committed suicide by drinking carbolic acid on Tuesday night in the Lawrence Hotel in that city.

Frank Keenan will next season return to the regular stage in a dramatization of Balzac's Le Pere Goriot and another piece of a lighter vein. Mr. Keenan's daughter Hilda may be seen in the company.

George V. Hobart and Edward E. Rose have been commissioned by Louis E. Werba to write for Tim Murphy a three-act comedy-drama which the actor will next season produce.

Dorothy Russell, the child actress who appeared with Maudie Adams in Quality Street, was last week successfully operated on for a club foot by Dr. Frederick Müller, of the Lorenz school of surgery.

George Alexander produced an English version of Alt Heidelberg at the St. James Theatre, London, on Thursday evening. The piece was well received.

Julius Claretie, it is announced, will probably be the next lecturer of the Federation of the Alliance Française.

The Billionaire last night celebrated its 100th anniversary at Daly's Theatre. Powder puffs, the invention of Gertrude Bayre, of the company, were distributed as souvenirs.

Meyerbeer's Le Prophete was given at the Metropolitan on Thursday night for the benefit of the German Press Club. Schumann-Heink and Alvares sang the leading roles.

Mrs. Francis Hardin Hess, the authoress, gave a reading last Thursday afternoon at the Paez Institute of a novelette that she has just completed. The story is one of Southern life and gives a charming picture of the devotion of an old "mammy" to her mistress. A large audience of ladies listened to the reading with deep interest.

Pauline Chase sailed for England on Wednesday in company with her mother, Mrs. Bliss, to fulfill a London engagement.

A number of folk prominent in the theatrical world are sojourning at French Lick Spring, Ind. Among them are Jessie Bartlett Davis, Marguerite Sylva, and George Ade.

Queen Alexandra, accompanied by the Princess Victoria, the Prince and Princess of Wales, the Princess Victoria of Wales and the Princesses Patricia and Victoria of Connaught and their suites, paid a second visit to the Wild West Show in London on Thursday afternoon.

## THEATRICAL AFFAIRS IN THE ORIENT.

T. Daniel Frawley, who is heading a dramatic company now touring the Orient, has met with but little success, and writes a warning word to whomsoever may be contemplating a similar venture. He states that Manila, Yokohama and the seaport cities of India and China are all but crowded with American theatrical enterprises and that most of the popular successes have been produced in Manila during this season, while business depression and cholera virtually preclude a financial success. Mr. Frawley himself is undecided whether to tour Australia or South Africa after leaving India, where he now is.

## GERMAN ACTORS PROTEST.

Advices from Berlin state that the actors and actresses of Germany are violently protesting against the prevailing low salaries and that a general strike may result. At only twenty theatres in Germany do the best of the actors and actresses receive even \$3,000 per year, and only five of the dramatic profession receive over \$3,500. The players seek for a ten per cent. increase.

## ENGAGEMENTS.

Theresa Toke, for Chechens.  
Mildred Paul, for Lady Capulet with Simville's Romeo and Juliet company.  
Alexander Dale, for Lord Mount Severn, with Baker and Gibson's East Lyons company.  
Seth Cabell Halsey has been engaged for leading juvenile role with Willie Granger in Gypsy Jack, which opened on March 16.  
John Lane, Jr., for A Bold Sinner Boy.  
James H. Colwell, for The Saburba.  
Nellie Babson, for Marie de Montfort, with The Man Who Dared company.  
Margie Lytton, for an ingenue part in The Holy City.







Andy Karr and Dan Simmons scored the comedy and they were capably assisted by Dorothy W. Thurston, Asha, Edith Hart, and Ruby Raymond.

William Bonelli and Rose Stahl began a retirement to good business in Janice Meredith's "A Thoroughbred Tramp" 12-14, and For Hedden's Sake 16-18 fared well at the High Street

**THE CON**

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EXTRA. EXTRA. EXTRA.

NOTICE:—To Managers of Theatres and Managers of Dramatic, Stock, Musical, Vaudeville, Repertoire, Minstrel and all other Companies in the United States and Canada:

ALL BENEFIT PERFORMANCES for the SANATORIUM FOR CONSUMPTIVE ACTORS AND ACTRESSES are to be given during the WEEK OF APRIL 19th to 25th.

All companies booked in one night stands during that week, please communicate with the local managers and arrange for a special performance.

NOTICE TO PLAYERS IN ALL BRANCHES OF THE PROFESSION:

All who have not yet volunteered their services, please do so AT ONCE! Send name and name of company to ROBERT E. BELL, 516 Kittredge Bldg., Denver, Colo.

P. 8—Here is your chance to help the needy members of your own profession.

In The Emerald Isle 12.—AUDITORIUM (Harry G. Sumner, mgr.): King Dramatic co. 9-14 pleased; business satisfactory. Monteville Flowers 10; full house. Wednesday 11. Ten Nights in a Barroom 20. For Her Children's Sake 21.

KOKOMO, ILL.—THEATRE (C. H. Haven, mgr.): The Princess 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

EVANVILLE, GRAND (C. J. Scholz, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

ANDERSON, GRAND OPERA HOUSE (G. R. Dickson, mgr.): John W. Vogel's Minstrels 12; good co. to capacity. The Western Girl 13; fair co. and business. Black Patti Troubadours 14; excellent performance. Fair business. Ford's Minstrels 15. Jefferson De Anza 16. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

ELWOOD, KRAMER GRAND (J. A. Kramer, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

MUNCIE, WYSON'S GRAND OPERA HOUSE (H. B. Wyson, mgr.): John W. Vogel's Minstrels 10 to 12; good co. to capacity. The Western Girl 13; fair co. and business. Black Patti Troubadours 14; excellent performance. Fair business. Ford's Minstrels 15. Jefferson De Anza 16. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

BRASSIL, MCGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

LA FORT, HALL'S OPERA HOUSE (W. J. Hall, mgr.): A Poor Relation 10; good house; played. The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

RAMMOND, TOWLE OPERA HOUSE (M. M. Towle, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

PERU, WEBB OPERA HOUSE (F. B. Webb, mgr.): Younger Brothers 12; fair business. The Silver Dagger 13; good business. The Western Girl 14; good co. to capacity. The Western Girl 15; fair co.; good business. Short Life 16; large house; poor attraction. A Montana Cowboy 17; fair co. and business. Black Patti Troubadours 18; excellent performance. Fair business. Ford's Minstrels 19. Jefferson De Anza 20. Willam Theatre co. 23-25. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

ROCKFORD, OPERA HOUSE (Theodore F. Gardner, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

UNION CITY, UNION GRAND THEATRE (G. J. Fisher, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

NEW CASTLE, ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

BUNDESBURG, TODD THEATRE (Charles W. Todd, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

ALEXANDRIA, OPERA HOUSE (H. V. Otto, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

WABASH, HARTER'S OPERA HOUSE (J. M. Harter, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

FRANKLIN, NEW OPERA HOUSE (L. Zucenfeld, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

VALPARAISO, NEW MEMORIAL OPERA HOUSE (A. F. Leavitt, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

VINCENNES, MCINSEY THEATRE (Frank Green, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

COLUMBUS, CRUMP'S THEATRE (R. F. Gottschalk, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

GOSHEN, IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Grace George presented Pretty Pecky 11; top heavy house; played. David Harum 20. The Western Girl 21. The Dancer and the Walt 22. Iowa Minstrel 23.

GARRETT CITY, WAGNER OPERA HOUSE (J. William Wagner, mgr.): Uncle Josh Sprucey 24. The Western Girl 25. The Dancer and the Walt 26. Iowa Minstrel 27.

HUNTINGTON, OPERA HOUSE (Ed Harter, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

AUBURN, HENRY'S OPERA HOUSE (G. O. Henry, mgr.): The Western Girl 11; good co. to capacity. The Western Girl 12; fair co.; good business. Short Life 13; large house; poor attraction. A Montana Cowboy 14; fair co. and business. Black Patti Troubadours 15; excellent performance. Fair business. Ford's Minstrels 16. Jefferson De Anza 17. Willam Theatre co. 20-22. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

PORTLAND, AUDITORIUM (Andrews and Little, mgrs.): The Dice of Death 11; fair business. The Flaming Arrow 12.

SOUTH MALESTER, LANGDALE OPERA HOUSE (J. E. Garnett, mgr.): Dark 2-7. Two Jolly Rovers 17.

IOWA.

IOWA FALLS, METROPOLITAN OPERA HOUSE (H. O. Haverth, mgr.): E. J. Carpenter's For Her Sake 12; good co. to capacity. The Western Girl 13; fair co.; good business. Short Life 14; large house; poor attraction. A Montana Cowboy 15; fair co. and business. Black Patti Troubadours 16; excellent performance. Fair business. Ford's Minstrels 17. Jefferson De Anza 18. Willam Theatre co. 21-23. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

OTTUMWA, NEW MARKET STREET THEATRE (G. Frank Jones, mgr.): Murray Comedy co. 9-14 opened to good house. The Christian, True as Steel, The Man of Mystery, A Southern Romance, Chatterbox, and John Henry's Minstrels 15; fair business. Hunting for Hawkins 17. Hi Henry's Minstrels 18. The Devil's Auction 20. A Devil's Auction 21. The Western Girl 22. The Dancer and the Walt 23. Iowa Minstrel 24.

BURLINGTON, GRAND OPERA HOUSE (Chamberlain, Harrington and Co., mgrs.): The Christian, True as Steel, The Man of Mystery, A Southern Romance, Chatterbox, and John Henry's Minstrels 15; fair business. Hunting for Hawkins 17. Hi Henry's Minstrels 18. The Devil's Auction 20. A Devil's Auction 21. The Western Girl 22. The Dancer and the Walt 23. Iowa Minstrel 24.

DUBUQUE, GRAND OPERA HOUSE (William T. Reed, mgr.): Jefferson De Anza 10; good large audience. The Western Girl 11-14; good house. Howard Dorset co. 15-21; fair house. Ernest Thompson Seton 22. Hi Henry's Minstrels 23. A Devil's Auction 24. The Western Girl 25. The Dancer and the Walt 26. Iowa Minstrel 27.

DES MOINES, POSTER'S OPERA HOUSE (William Foster, mgr.): Mrs. Bruce 12 presented Uxorina to large and well pleased audience. The Chaperon 13, 14; delightful performance to large business. The Western Girl 15; good co. to capacity. The Western Girl 16; fair co.; good business. Short Life 17; large house; poor attraction. A Montana Cowboy 18; fair co. and business. Black Patti Troubadours 19; excellent performance. Fair business. Ford's Minstrels 20. Jefferson De Anza 21. Willam Theatre co. 24-26. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

DAVENPORT, BURTS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): The Chaperon 10; best of satisfaction to good house. Jefferson De Anza 11 to 14; fair business. Hi Henry's Minstrels 15; good house. Creators 16-18; fair business. The Western Girl 19; good co. to capacity. The Western Girl 20; fair co.; good business. Short Life 21; large house; poor attraction. A Montana Cowboy 22; fair co. and business. Black Patti Troubadours 23; excellent performance. Fair business. Ford's Minstrels 24. Jefferson De Anza 25. Willam Theatre co. 28-30. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

MASON CITY, PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Dark 9-10. A Breezy Time 21. Was She to Blame 22. A Merry Chase April 1. Peck's Bad Boy 11. LEON THEATRE (C. D. Wilson and Son, mgrs.): Dark 9-10. A Breezy Time 21. Was She to Blame 22. A Merry Chase April 1. Peck's Bad Boy 11. The Western Girl 12. The Dancer and the Walt 13. Iowa Minstrel 14.

OSCAR RAPIDS, GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Captain Jacks 10 scored success; fair audience. The Chaperon 12 drew capacity. A Royal Slave 13. The Western Girl 14; good house; played. The Western Girl 15; good co. to capacity. The Western Girl 16; fair co.; good business. Short Life 17; large house; poor attraction. A Montana Cowboy 18; fair co. and business. Black Patti Troubadours 19; excellent performance. Fair business. Ford's Minstrels 20. Jefferson De Anza 21. Willam Theatre co. 24-26. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

CLINTON, ECONOMIC THEATRE (Duffy Brothers, mgrs.): Creators' Band 15; fair business. Chase Elster co. 16-21. Plays: The Counterfeiters, Rogues' Gallery, On the Champs-Élysées, A Man of Mystery, The Sea of Ice, Tracy, the Bandit, and Cinderella; business good; satisfied audience. Legally Dead 22. The Western Girl 23. The Dancer and the Walt 24. Iowa Minstrel 25.

SHOUX CITY, GRAND OPERA HOUSE (A. B. Reall, mgr.): A Wise Woman 9; good performance; fair house. The Western Girl 10; poor performance; fair house. The Western Girl 11; co. played. Our New Minstrel 12; good co. to capacity. The Western Girl 13; good business. Short Life 14; good house; played. A Devil's Auction 15. North Brothers' Comedians 17-21.

MARSHALLTOWN, ODEON THEATRE (Duffy Brothers, mgrs.): Gashell Stock co. 9-14 in the silent picture, Women Arising Women, Through the Breakers, My Lady Nell, The City of New York, and Jesse James; very good co.; good business. The Gambler's Daughter 16; good co.; poor house. The Western Girl 17; good co. to capacity. The Western Girl 18; good business. Short Life 19; large house; poor attraction. A Montana Cowboy 20; fair co. and business. Black Patti Troubadours 21; excellent performance. Fair business. Ford's Minstrels 22. Jefferson De Anza 23. Willam Theatre co. 26-28. At Piquette 21. At Piquette 21. Over Niagara Falls 1. The Dancer and the Walt 2. Iowa Minstrel 11.

KEOSAUQUO, OPERA HOUSE (Chamberlain, Harrington and Co., mgrs.): The Christian 9; fair business. Rudolph and Adolph 11; fair business. King Dodo 12; large house well pleased. Walker White-side 14; good business. The Emerald Isle 16. Resurrection 18. Annie Oakley 20. Railroad Jack 21.

WATERLOO, BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Mrs. Bruce 13; good co. to capacity. E. J. Carpenter's For Her Sake 14; fair house and co. The Gambler's Daughter 17. A Devil's Auction 20. Elmer's Stock co. 22-25. Hi Henry's Minstrels 26. The Chaperon April 2.

ELDONA, WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Schuman Lady Quartette 21. Peck's Bad Boy 22. The Moonshiner's Daughter April 7. E. J. Carpenter's A Little Outcast 14. ITEM: During the summer season the Winner will be overhauled and cleaned.

ALMA, PERRY'S OPERA HOUSE (D. H. Martin, mgr.): Hunting for Hawkins 14; good attraction; light business. Lebadie's Fun 17; good co. and audience. Hi Henry's Minstrels 20. Kidnapped in New York 21. ITEM: King's new house will be opened about May 15.

FAIRFIELD, GRAND OPERA HOUSE (D. F. Drake, mgr.): The Christian 17; fair business; played. Royal Slave 18. The Western Girl 19. Lebadie's Fun 20. Resurrection 22. Murray and Mack 24. Devil's Lane (return) April 4.

SPENCER, GRAND OPERA HOUSE (Ben O. Tupper, mgr.): Benzer Prince Opera co. 16 in Olivette. The Messenger Boy 27. Blind Boone Concert co. April 6. Peck's Bad Boy 27. Was She to Blame 13. Ed Andrews Opera co. 27.

CENTREVILLE, ARMORY OPERA HOUSE (Payton and Sweetwater, mgrs.): Troubadour Concert co. 24 (samples K. P. Lodge). Hon. George B. Wendling 25 (lecture course). The Moonshiner's Daughter 26.

VT. MADISON, EDINGER GRAND (Charles Edinger, mgr.): A Woman's Sacrifice 10; fair co.; light house. King Dodo 11; good co. and house. Cap-

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April 4.



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commence on May 25, and principals and chorus being engaged by the Garden Company. In time they have some time over for high-class attractions. The offices of the Garden are located at 2141 Peach Street.

**SAN FRANCISCO**

[illegible]







by after the close of this season. She will be accompanied by relatives and friends, and will return in time for next season's work.

William Morris, the comedian of A Country Girl, has many friends in this city from whom he received considerable attention last week. Mr. Morris made a very favorable impression in his work.

Manager James L. Kernan on Thursday afternoon laid the cornerstone of his new theatre, The Maryland, which is in course of construction on Franklin Street between Rutaw and Howard streets. Numerous articles were deposited in the upper box in the interior of the cornerstone, among other things programmes of Mr. Kernan's various theatres, coins and a silver plate containing an engraved inscription of the date, names of the architects, contractors, etc., together with the names of the various theatres owned and controlled by Manager Kernan.

On Monday, April 8, the contents of the Auditorium Music Hall will be offered for sale at public auction preparatory to tearing down this building for the erection of a new theatre. It is estimated that the goods to be sold are worth \$50,000.

#### ST. LOUIS.

**Francis Wilson—Walker Whitehead—Checkers—News Jottings.**  
(Special to The Mirror.)

St. Louis, March 23. Francis Wilson, who has not been here for two months, returned to the Olympic to-night in The Thunderer. Among those who gave the star splendid support in song and fun were: Joseph Coyne, Charles Macdonald, Melville Mills, William Frederick, Carolyn Gordon, William Blaisdell, Miriam Lawrence, Clara Belle Jerome, and Nora Cecil.

Walker Whitehead came to the Century last night with Richard III. W. D. Carr, the popular treasurer of the Century, was tendered a benefit to-night, and in consequence there was a packed house, notwithstanding the fact that the wonderful syndicate booking agency again switched the attraction on him after he had announced Grace George and sold many tickets. Miss George opens to-night in New York instead of St. Louis, and yet these gentlemen out West who get their names printed on the programmes as managers (and that is about all they do get) take any old attraction that comes along from Alton, Belleville, Granite City and other large theatrical centres, and put them on for a week and then pay the Trust persons a large percentage of the gross profits of their houses for this magnificent favor. The hypnotic influence of these Trust leaders is truly amazing. Andrew Mack follows.

When Reuben Comes to Town is the Grand attraction this week. It is a light, sparkling comedy of much merit. The large house Sunday afternoon and night was much delighted with such clever entertainers as Charles Stanley, Mayne Gehrus, Adlyn Hall, John Ford, Josephine Baird, Albert Baker, William Morrow, Edna Dorman, Bertha Dowling, Violet Staley, Lillian Lloyd, Vienna Hawkins, Jessie Crane, and Kitty Hawkins. Richard Golden in Foxy Quiller underlined.

Searchlights of a Great City, a production replete with comedy, sentiment and pathos, in the Imperial Bill. In the cast are: Corwin Lockmere, Louis L. Benson, John Holland, William Kold, Irwin R. Walton, Tom Flynn, Herman Steinman, E. Herman, Maude Sheridan, Annie Allison, Cordelia Robertson. Next week, Rebecca Warren in East Lyna.

A Montana Outlaw is at Havlin's. The celebrated Banda Rosa returned to the Odessa Saturday afternoon and will give six concerts. This band made a big hit here last season, and as band music seems to be the craze in St. Louis just now, Sorrentino will no doubt play to big business.

Guy Lindsey and his pupils will produce the old Kenda success, The Ironmaster, at the Germania Theatre, March 24.

Princess De La War and her group of trained lions, Pauline De Vere and her panthers, and the boxing kangaroo give an interesting performance at the Zoo this week.

George C. Warren, assistant business manager of McVicker's Theatre, Chicago, was in town Wednesday and looked over Checkers at the Century in the afternoon.

Kirk La Shere was in this city the first of the week looking after the proper launching of Checkers, which, while not an unqualified artistic success, will, I think, meet with popular favor. It is a novelty in some respects and has many bright lines.

#### CINCINNATI.

**Willard's Success—The Princess Chic—Items of Interest.**

(Special to The Mirror.)

CINCINNATI, March 23. E. B. Willard began a week's engagement at the Grand to-night, presenting for the first time here his new play, The Optimist. The star had a most enthusiastic welcome, and the play also met with approval. The Professor's Love Story, David Garrick, The Middleman, Tom Pinch, and The Cardinal will all be performed during the week. William Faversham follows. The Rogers Brothers April 6.

One of the most pleasing novelties of the week is The Princess Chic, which had never been seen here until yesterday. It attracted two of the largest houses of the season at the Walnut and was voted a tremendous success. Joseph C. Miran, Vera Michelena, and Edna Floyd were especial favorites.

Johannseuer was the bill at the German Theatre last night, and the company repeated the hit of last season.

The Neill company began the second week of its season at the Pike last evening, presenting The Red Knight, another novelty here which proved extremely pleasing. James Neill, Edythe Chapman, Donald Bowles, Lillian Andrews, and Mary Elizabeth Forbes were excellent in the leading roles.

The plans for the brief season of grand opera at Music Hall in April are well advanced. Three performances will be given. On 21. The Brothers Byrne in Eight Bells appeared yesterday at Heck's. The play was as well received as of yore.

Rebecca Warren is the star at the Lyceum this week and is presenting the ever popular East Lynne to crowded houses.

It is announced that Selma Herman's annual Spring season at Heck's will begin May 3. Music Hall was filled to-night with the local kids and their friends, the occasion being the annual minstrel show. Local talent largely predominated and the entertainment was most satisfactory.

#### A PRINCE OF PILSEN PERPLEXITY.

Colonel Henry W. Savage and the members of his managerial staff are in a quandary over the selection of a young woman to represent New York in the "Song of the Cities" in The Prince of Pilsen. The present representative, though of charming face and figure, is not regarded by the majority of New Yorkers as distinctly a New York type. The composite managerial mind is therefore trying to determine what the typical New York girl is like. Colonel Savage holds that a tall, fair, "Gibson" girl would best represent the metropolis. Mr. Kingsbury protests that the representative should be a brunette of moderate height. Mr. Peters, the press agent of the company, has quite another ideal. In consequence the managerial staff has given up the problem and is going to leave it to the public. Mr. Peters declared yesterday that he will get the matter to vote, and thus get a definite idea of the sort of girl that New Yorkers consider typical of the town. And when the opinions are all in the managerial staff promises to find a girl to answer the popular description.

Albert Andrus, Prince Nekhudoff in Resurrection.

#### CLARK J. WHITNEY DEAD.

Clark J. Whitney, one of the oldest theatrical managers in America and the father of F. C. Whitney, died at the home of his son in New York city on March 21, after an illness of only a few days with pneumonia. He had come to New York from his home in Detroit several weeks ago on a business visit, and while here he contracted the malady that brought about his death.

For half a century Mr. Whitney was a prominent figure in American theatrical circles. He was interested in playhouses in Detroit, Toledo, Buffalo, Ottawa, Toronto, London, Kingston, and Hamilton, and he owned a share in his son's various companies. He was regarded as an able, progressive, daring manager and a most capable business man.

Mr. Whitney was born at Troy, Mich., in 1832. He entered the theatrical business soon after reaching his majority, and early proved himself to be the possessor of uncommon executive ability. In 1875 he built a handsome theatre in Detroit and managed it successfully for ten years. When that playhouse was demolished to make room for the post office building he erected a new theatre in Griswold Street. He reconstructed the Detroit Opera House and was its owner and manager for many years. He was also a large owner of real estate in Detroit and was interested in a music publishing house.

About a year ago Mr. Whitney gave up active work to a considerable extent, but he continued to exercise authority in his various enterprises. He was the foremost manager in Detroit since almost the beginning of its dramatic history, and as a citizen he was very highly esteemed by his fellow-townsmen.

#### CONSUMPTIVES' HOME BENEFITS.

Robert E. Bell and his associates in the project for establishing a Sanatorium for Consumptive Actors and Actresses, have decided upon the week of April 10-25 as "Sanatorium Week." During that week benefit performances in aid of the movement will be given in many of the principal cities and towns of the country. Every company playing in the United States is requested to give one special performance in that week for the splendid charity.

The Executive Committee in charge of the affairs of the Sanatorium consists of the Rev. Walter E. Bentley, Aunt Louisa Eldridge, Albert Bore, Charles Burham, Charles Farrell, of San Francisco, and Peter McCourt, of Denver. More than one hundred managers have already offered the use of their theatres for the Sanatorium benefits. All communications in regard to these performances should be sent to Robert E. Bell, 515 Kiltredge Building, Denver, Col.

#### THE ELKS AND CLARA MORRI.

The New York Lodge of the Elks, at a meeting held last Sunday, voted to give to Clara Morris, upon the occasion of the coming benefit performance in her aid, the sum of two hundred dollars as a present from the lodge, as an evidence of their appreciation of her art and her many kindnesses to the order in the past.

#### SAID TO THE MIRROR.

DAVID MAXLEY, Boston: "In the Questions Answered department of the issue of March 21 you stated, in giving the cast of Mildred Holland's The Lily and the Prince company, that I was playing the part of Cleo. I was with Miss Holland and her company until the latter part of January, when I left to enter vaudeville with Henry Alexander."

JAMES HOBBS: "I see by THE MIRROR of last week that James Hobbs complains of one James Horne using his name in vaudeville. I wish to state that I have been in both vaudeville and dramatic work and expect to continue. I shall also continue to use my name, as it is the one given me at my birth and I don't think any one has a better right to it than I have, as I am also 'an original'."

COLONEL T. ALLSTON BROWN: "In a late issue of THE MIRROR you stated that J. F. Calkins was survived by one sister, who married George Darrell. Fanny Cathcart is not living. She died in Australia in March, 1890. She had been the wife of Robert Heir. Her last appearance on the stage was late in 1870 in New Zealand. She was born Aug. 3, 1833."

JOHN W. HART, manager Kensington Theatre, Philadelphia: "The note in THE MIRROR that the business of the McGill and Shipman company at the Kensington was only fair, was erroneous. We have been doing excellent business all season—better than when we played burlesque companies last season and formerly. Our new policy has been a decided success. The McGill-Shipman company was the first to play two consecutive weeks, and its success was so pronounced that we booked it for three weeks next season."

FREDERICK PAULING: "My attention has been called to an item in THE MIRROR of March 14 to the effect that Ben Johnston had received an offer to play Cassius during Mr. Mansfield's Western tour in Julius Caesar. I am at present playing Cassius in Mr. Mansfield's production of Julius Caesar and am to continue playing the part until the close of Mr. Mansfield's season. I am informed by my management that the gentleman mentioned in the paragraph in THE MIRROR was approached by them in January last, before I was negotiated with, and that there has been no desire or intention to make a change in the casting of the part since I joined the company on January 20 last."

T. H. WILKINSON: "The Keystone Dramatic company is pirating The Moonshiners, presenting the piece under the title, Heart of the Mountains."

#### COMPANIES CLOSING.

Saved from the Sea on March 23. The Lost in the Desert company on March 14. Foxy Grandpa on April 21. Hearts Adrift on March 21.

The Elks De Theatre company is said to have stranded at Morristown, Ill., recently. A Thoroughbred Tramp company will close a thirty-four weeks' season at Johnstown, Pa., on March 28 and will open its next season on Aug. 16.

Agnes Ardeck brought her tour in Madeleine Louise to a close recently, owing to her own illness and that of several of the members of her company. Miss Ardeck will make a sea voyage to recuperate.

L. D. Blondell closed his production of Maud Muller on March 19 at Hanover, Pa., after a successful season. During the summer changes will be made in the piece, which will again open next October.

John M. Hickey and William Warrington's company, presenting Dennis Thompson's The Two Sisters, will close at Allentown, Pa., on March 2, after a season of forty-two weeks. The play will next season be under the same management.

Night Owls Burlesquers, at Gas City, Ind., March 14.

Benjamin B. Vernon, late of the Richard Mansfield company, will close his stock company on May 2 after a successful season of thirty-one weeks, and on May 18 will open the fourth summer season of Vernon's Vanderlilles.

A Fight for Millions will close a season of thirty weeks at the Van Currier Opera House, Schenectady, on March 23. It will begin its next season early in August.

Beyond Pardon, on April 11.

Mrs. Patrick Campbell, on May 23.

Captain Jinks, on March 28.

#### AGAINST TICKET SPECULATORS.

Justice Trux in the Supreme Court last week dismissed the action brought by William H. Collier against Al Hayman. Collier asked for permanent injunction to restrain Hayman from interfering with speculators. The court had previously refused an application for a temporary injunction.

#### PROFESSIONAL DOINGS.



Photo by The Traveller Co., New York.

The above is a picture of George Bryton, who is playing the part of Yen Yen in A Chinese Honeymoon at the Casino and on Wednesday afternoons plays El El. Miss Bryton was originally engaged for El El for the road company, but after her managers saw her performance at the matinee they concluded that she would be more valuable to them at the Casino and that she should continue to understudy the part in case of Miss Barry's illness. Miss Bryton, who is very versatile, was born in London and started at the Drury Lane Theatre at the age of three and was for about four years with the Shakespearean Comedy company, playing in and around London, appearing in the little boy's parts of Arthur in King John and Puck in A Midsummer Night's Dream. Miss Bryton made her first appearance in this country with Augustin Daly's company at Daly's Theatre when the stock company included John Drew and Ada Rehan. She left Mr. Daly to go with Charles H. Hoyt to play Willie Grow in A Trip to Chinatown at the Madison Square Theatre, where she appeared for one season and was considered the best in that part. She played this part in all three years and also played in comic opera besides having been a headliner in vaudeville in this country and England. Miss Bryton is regarded as one of the best impersonators of boys' characters. In private life Miss Bryton is known as Mrs. Edward H. Cahill. Mr. Cahill is now with Mr. Belasco managing The Heart of Maryland company and expects ultimately to conduct a tour of his talented wife.

Homer Lind, it is announced, will soon marry Maude Smith, of Baltimore, a chorus girl in the When Johnny Comes Marching Home company, of which Mr. Lind is a member.

Fire Commissioner Sturges and Corporation Counsel Cooby, it is said, have withdrawn the nineteen charges against Oscar Hammerstein for last season's violation of the non-standing rule at the Victoria Theatre.

Beverly Sitgreaves, who is appearing in Resurrection, will permit several square inches of cuticle to be removed from her body for the skin grafting operation that her friend, Clara Ashton, who was seriously burned, must undergo.

W. A. Meckling has accepted the position of manager of Butterfield and Bromilow's Man to Man company.

On account of ill-health Jack O'Toole has closed his season and is now at Port Smith, Ark.

Mary Penfield will to-morrow sail on the Cedric to arrange for the London production of her new play.

William B. Gill, who has been for two seasons starring in Pudd'nhead Wilson, is in New York, having closed his season with that company.

The Helm Children have been engaged by Butterfield and Bromilow for three years and opened with the Man to Man company at Wheeling, Va., on March 17.

It is announced that William Gillette will next season be seen in J. M. Barrie's comedy, The Admirable Crichton, which has been successful in London.

A daughter was born to Mr. and Mrs. Frank Monroe (Viola Miles), at their home in Somerville, Mass., on March 13.

Mrs. Henry V. Lovell, the oldest American actress, celebrated her eighty-sixth birthday at the home of her daughter, Mrs. Caroline H. Leach, at East Orange, N. J., on March 18.

Suffering from an attack of lumbago, induced by a severe cold, Annie Russell was forced to rest during the greater part of last week, appearing in Monday evening's performance only, while the Garrick Theatre was dark during the rest of the week.

Sara Truax on two evenings last week assumed Margaret Illington's role in If I Were King at the Garden Theatre.

William H. Dills, a member of Baker's Stock company, Portland, Ore., has been lent by Manager Baker to appear for four weeks at Daly's Theatre in The Starbucka, Opie Read's drama. He will play the role of Las Spencer.

John William Schmidt is managing the tour of the Rachel Lewis company, succeeding John F. Palmer in that position. The company, which is at present touring the South in a repertoire of Shakespearean and classic plays, will this summer play in Canada.

An operation for peritonitis was performed on Fitzgerald Murphy, the playwright, at the New Amsterdam Hospital last Saturday by Dr. G. L. Smith. The operation proved successful. Mr. Murphy will recuperate in the country and finish two plays that have been delayed on account of illness.

Bronson Howard is alternately resting and working at Pasadena, Cal.

Edward H. Griggs delivered a lecture on Faust and Marguerite at the Majestic Hotel on Wednesday evening.

It is announced that the Shuberts will next season produce Lafayette Parks' problem play, Idle Women.

Clara Knott announces that her suit against George Samuels, manager of A Convict's Daughter, has been settled out of court by Mr. Samuels, who has paid Miss Knott \$250, the costs and the fees of the plaintiff's lawyer. Miss Knott brought the suit last year in Kansas after having received from Mr. Samuels a two-weeks' notice. Miss Knott and her sister are now playing with the Columbus Stock company in Chicago.

Melvin Hunt has been engaged to play Antonio with Walker Whitehead in The Merchant of Venice. Mr. Whitehead's repertoire also includes Hamlet and Richard III.

Fred K. Mortimer, who has been playing Colonel Guild in A Convict's Daughter company (Western), is ill at Altoona, Pa. W. I. Flagg has assumed his part while Robert Vernon has stepped into Mr. Flagg's role, both acquitting themselves creditably.

Through the kindness of Lincoln J. Carter, Carolyn Maxwell Coe has been released from

The Heart of Chicago company so that she may have a week's rest before opening a summer season with the stock company at Eclipse Park, St. Louis.

Wedgeford Nowell has been released from the Grand Avenue Theatre company, Philadelphia, for this week in order that he can assume the role of Aquila in A Fool's Revenge at Forepaugh's Theatre.

Little Lord Fauntleroy will be revived at matinees at the Casino, beginning on April 13. Performances will be on every weekday afternoon except Wednesday and Saturday, when they will occur in the morning. Vivian Martin, a twelve-year-old actress, will play the title-role and the support will include Dorothy Buchanan and Chrystal Herna.

Estha Williams (Mrs. Arthur C. Alston) will continue next season in the star role of At the Old Cross Roads, that of Fanny, the octogenarian. She is also the stage director for Manager Alston. At the termination of next season Miss Williams will retire from the stage and confine herself to the staging of the plays Mr. Alston sends on the road.

Charles A. Miller and Ella Hleok, of the Hannon Superba company, were married on March 16 at Monroe, Mich.

W. D. Tinkham, G. Ed. Neftager, Edie Hunter, and Little Vivian Neftager closed with the Grand Lyceum company at Cuba, Ill., on March 13. The company is also reported to have closed at that place.

The Village Postmaster will close at Providence, R. I., March 23.

One familiar with the case says to THE MIRROR: "Justice Leaventritt's recent decision in the Watanna-Belasco case, holding that the order for the arrest of the authors was obtained on faulty grounds, does not mean, as has been published, that Miss Watanna denied her charges of plagiarism against Belasco, but that her counsel contended that Belasco had no right to an order of arrest, since he failed to prove plagiarism. In other words, the papers upon which his order was obtained did not prove sufficient cause for the obtaining of such order. Miss Watanna did not appear in court and made no statements to the court."

Weber and Fields on Thursday signed a contract with Ben Toul whereby the latter becomes their stage-manager for five years.

Adelaide Thurston, who is starring in At Coney Corners, while playing at Bellefontaine, O., suffered an attack of paralysis in the right arm and hand, induced, according to Claxton Williams, by post-performance rheumatism at which Adelaide has been accustomed to shake hands with hundreds of people.

Wedgeford Harris, of the James and Wards company, on March 12 gave a complimentary recital before the students of the University of Minnesota at Minneapolis. The recital comprised scenes from Henry VIII, Much Ado About Nothing, and As You Like It. A scene from "Quo Vadis," "The Advance," a Best Harte selection, and Kipling's "Recessional" were also read. At the close of the recital Mr. Harris was entertained at luncheon by Dean and Mrs. Patton.

Judge McCall, in the Supreme Court last Friday, appointed A. L. Bringer, of Klaw and Wagner, as receiver for the Pan-American Amusement company. He is required to give a bond of \$25,000.

Vernor Charges suffered a severe attack of grip last week and was obliged to retire temporarily from his place in the Proctor Stock company at the Fifth Avenue Theatre. He has now recovered and this week appears as Waltons in A Coat of Many Colors.

Sylvester Maguire has assumed the business management of Daniel V. Arthur's enterprise.

Herman A. Shelden wishes his friends to know that he is in Phoenix, Ariz., and not in California, as was recently stated. He adds that his health has been marvelously benefited by the rest and climate.

In order that she may return to her profession as a stage dancer Beanie Palmer, who is at her home in Chicago, will submit to an operation without which the resumption of her dancing would, physicians declare, prove fatal to her. Miss Palmer has been disabled since she was shot, as alleged, by her friend Elsie Barrett.

Arthur N. Johns, who for the past four years has been the treasurer of the Howard Opera House at Burlington, Vt., has purchased a half interest in the Graham Specialty company and is now acting as manager and treasurer with that organization.

Mrs. Horace McClure, of Seattle, Wash., last week made her professional debut in that city, appearing with Harry Carson Clarke in One Touch of Nature. Mrs. McClure, besides being prominent in society, is a reader of penmanship and hitherto has been dramatic critic for the Post-Intelligencer of that city.

Sylvia Lynden, now starring in The Gay Lord Quex, was the guest of honor at a dinner given recently at South Bend, Ind., by Jack Ellsworth, the millionaire merchant of that city.

In the Supreme Court at Boston recently A. Q. Scammon brought a bill in equity against B. C. Riley seeking a specific performance of a contract under which he was to produce The Burglar at the Marlboro Opera House on March 17, and to restrain Riley from letting the house to any one else for the same time. It was that a contract was subsequently made to let in Foxy Grandpa and thus Scammon brought the bill, which is the first of its kind to come up in the Massachusetts courts. Subsequently, however, the parties reached an agreement.

When the temporary disability of Helen Hale, of Peggy from Paris, opened an opportunity for Florence Willard, the latter assumed the role of Lily Ann Lynch, and has shown herself capable.

If the Duchess of Devonshire, Mrs. Charles A. Doremus' play in which Adelaide Pitt-Alan will soon inaugurate her starring tour, proves successful, E. J. Hansen, her manager, will soon present his star and play on Broadway.

At the close of his present engagement in David Higginson's At Play Higginson company Harry E. Willard will go to Denver to fulfill a stock engagement.

William Owen delivered his lecture, "The Heroines of Shakespeare," before the Federation of Ladies' Clubs at Sandusky, Ohio, recently.

It is announced that John J. Nolan's new play, The Coal Strike, will soon begin a tour of the Pennsylvania coal regions.

J. A. Silberberg, the composer, is about \$1,200 richer because of a benefit that was given him in Lyric Hall on Sunday evening. Among those who participated were Helen Byron, Leah M. Barbe, Adamini and Olga, Brooks and Denton, Tom Browne, Grace Cameron, William Daly, Alfred Doris, William Devere, George Evans, Carl Lasser, Max Silver, and Zelma Rawston.

Edith Ellis Baker will shortly commence rehearsals of her new comedy drama, The Point of View, in which she will star after Easter.

James R. Mackie closed his season in Grimes' Cellar Door recently at Greenville, Pa., owing to the illness of Louise Sanford, and has resumed the role of Toby in The Devil's Auction. During the rest of the season Miss Sanford will rest at her home in Camden, N. J.

Robin Ellis, assisted by Julia Rudge, contralto; Douglas Lane, basso, and Frank Howard Warner, accompanist, on March 17 gave a recital in College Hall of the New York College of Music. The entertainment comprised many selections from Irish authors.

Julia Romaine has joined the Richard Mansfield company, having left the One New Year's Eve, which closed recently in Baltimore.







# THE USHER



Martha Harvey and his company are to sail for England on the *Oedipus* to-morrow. Mr. Harvey's first tour in this country has resulted in winning high appreciation from the most intelligent playgoers for his fine art and unusual abilities.

Indeed, it would be only a fine artist who could overcome the many disadvantages under which he has labored. In the first place, he was handicapped by poor management. Men who are versed in exploiting leg shows are not qualified by experience, or taste or anything else to handle an actor of Mr. Harvey's quality. Furthermore, his management stupidly brought him over in an old play that had been worn out in the first-class theatres and had been given at cheap prices by most of the stock companies.

In spite of these handicaps Mr. Harvey has laid a permanent foundation for the popularity and prosperity that he will undoubtedly win under happier circumstances in the future.

Not long ago the Trust announced in the newspapers, apropos of the news that The Independent Booking Agency had secured a number of new theatres, that "the syndicate if it secured control of a hundred new theatres would not consider the fact of sufficient importance to warrant communicating it to the public."

In this connection it is interesting to note the efforts of persons connected with the Trust to secure widespread newspaper publicity for the fact that it has recently acquired "seven of the principal theatres in Pennsylvania," including houses in Pottsville, Lebanon, Norristown, Shermansburg and Carlisle.

The importance of these acquisitions is so palpably impressive that the inconsistency of the Trust in gleefully giving prominence to the fact can readily be understood.

The Philadelphia *Inquirer* is making an enthusiastic effort to procure a big benefit performance for Madame Janaschek in order to place her beyond the reach of want for the rest of her days. The *Inquirer* is sending an appeal to the various members of the profession in behalf of this object, and it is to be hoped that its efforts will be heartily seconded.

E. D. Stair was a lifelong friend of the late C. J. Whitney. On Sunday Mr. Stair, with the Whitney family, accompanied the remains of the veteran manager from this city to Detroit. Mr. Whitney was a vigorous old man, and he made a brave fight against the attack of pneumonia that proved fatal. But his advanced age was against him. Mr. Whitney was interested with Mr. Stair in several properties, including the Star Theatre in Buffalo.

Messrs. Weber and Fields have secured a strong play by a prominent American author for Charles Richman's starring tour next season. It affords opportunities for an elaborate production and they will take full advantage of them. It is likely that Messrs. Weber and Fields, in addition to Mr. Richman, William Collier and Louis Mann, will have another attraction under their management next season.

Colonel Henry W. Savage is to sail for England this week bent on pleasure and business. He expects to visit England, France and Italy. He will be absent six weeks or two months.

A news item in connection with a theatrical litigation the other day was headed in the Times "A. L. Erlanger a Receiver." That has been his specialty ever since the Theatrical Trust was organized.

The Rochester *Post-Express*, referring to the recent withdrawal of "Robert Emmet" and the closing of Brandon Tynan's starring tour, says:

A strange sidelight has been thrown upon the murky shadows of New York theatrical affairs by the sudden closing of Robert Emmet, a clever and interesting Irish drama, written and acted by Brandon Tynan. The play scored successfully in New York last summer and since then has been touring the country to houses that averaged, it is said, \$4,500 a week. Tynan himself made a personal hit and was received with the delight and applause that his ability and merit justified. Suddenly came the announcement that the production had been "withdrawn." The only explanation made by the manager, Mr. Rosenquest, is that he "found it absolutely impossible to secure bookings for the attraction." The New York *Evening Sun*, in commenting upon the af-

fair, says pointedly: "Ask two such splendid artists as Ode Blumenthal and Joseph Blumenthal why it is they always have such difficulty in getting into New York. Their sterling worth makes comparison inevitable, and some pot star of Broadway of lower natural light might suffer by comparison." It is not a pleasant answer to read, but with the theatrical situation as it is to-day, many rests the headline that spells out star, to say nothing of audience.

Viola Allen is to continue under Liebler & Co.'s management next season, they having an option on her services. It is rumored, however, that she has practically closed with Charles B. Dillingham to take her management, beginning a year from next autumn. Mr. Dillingham is variously reported to be acting as a figurehead for one of the firms connected with the Theatrical Trust or for the Sires. He is at all events showing considerable activity in branching out in new directions.

## AN ORIGINAL ADVERTISING PROPOSITION.

The *Mirror* this week prints the order blank of Burdette's Press Clipping Bureau as an advertisement. The order calls for six insertions, at a cost of \$145.64. The Burdette Bureau is a believer in the *Mirror* as an advertising medium and purpose to hold all orders that are filled out on blanks cut out of *The Mirror*, and at the end of the period contracted for to reproduce each order blank as sent in, taking as much space in *The Mirror* as necessary to publish such reproductions. In addition to demonstrating the advertising value of *The Mirror*, Mr. Burdette also wishes to show to *Mirror* readers how general the members of the profession are subscribers for this very valuable service.

## MUSIC NOTES.

Ethel Smythe's opera, *Der Wald*, had its first American production at the Metropolitan before a large audience on March 11. The music did not equal the libretto in artistic excellence. The author was showered with floral tributes and accorded numerous curtain calls. The revival of *Don Giovanni* was one of the delights of the week. Miss Alice Roosevelt, the President's daughter, heard *Le Prophete* on March 12.

Hermann Hans Wetzel and his orchestra, with the assistance of Emilio de Gogorza, baritone; Hugo Hermann, violinist, and Charles Moid, gave an orchestral concert of French and Viennese music in Daly's Theatre the afternoon of March 9.

At the Hotel Majestic, March 9, the Mendelssohn Trio Club gave a concert with the following artists programmed: Violinist, Alexander Slavinsky; cellist, Victor Berlin; soprano, Melaine Grifflman; tenor, Henry M. Barenblatt; pianist, Gilbert Spruss.

The Kallenberg Quartette was heard in its third and last chamber music concert in Mendelssohn Hall March 10. A quintette written by Hugo Kallenberg had its first hearing in America.

Lella Livingston Morse made her debut in song recital in New York at the Waldorf-Astoria March 10, with the assistance of David Baxter, the Scotch bass. Miss Morse is a granddaughter of the inventor of the telegraphic code. Her earnestness and intelligence command attention, and the voice quality in the middle register is simply beautiful. The singer is youthful and will doubtless conquer certain defects. David Baxter nearly overcame the cold, unsympathetic style that is his wont. His old Scotch songs were well interpreted and well received.

The Musical Art Society gave its second concert of choral music in Carnegie Hall on March 12. Frank Damrosch conducted a charming programme.

At the seventh public rehearsal of the Philharmonic Society at Carnegie Hall Madame Roger-Miclos played a concerto.

The Seventy-first Regiment Band, Signor Fancull, conductor, gave a successful concert in Lenox Lyceum March 14.

The Gunnar Wennerberg Memorial Chorus, a Swedish organization, gave a concert at Carnegie Hall in behalf of the famine sufferers of Northern Sweden March 16.

Lohengrin had its seventh performance of the season Wednesday evening. Madame Nordica and Schumann-Heink were as admirable as ever. *Le Prophete* was sung for the benefit of the German Press Club Thursday evening. The Metropolitan was crowded Saturday evening for *Die Meistersinger*, the farewell performance of the opera season. Impresario Maurice Grau was present for a short time. Madame Emma Eames is rapidly convalescing at Lenox. She will sail for Europe in a few weeks.

Miss Henry of No. 3 Fifth Avenue, gave a musical entertainment in aid of Loyola School the afternoon of March 15. Rev. William O'Brien, Pardon delivered an interesting address and Florence Fegan recited "The Death of Chatterton," "Money Musk," and "The Confessional."

The Dream of Gerontius, an oratorio by Edward William Elgar, will be performed for the first time in New York on Thursday by the Oratorio Society, under the direction of Walter Damrosch. On Tuesday evening there will be a full rehearsal to which an invited audience will attend.

The Boston Orchestra was heard in its final evening concert in Carnegie Hall on March 19. These delightful concerts under Mr. Serich's able baton only make the New York music public long for a permanent orchestra. Madame Antonette Baumowska played a piano concerto.

Madame Gadalk gave a song recital at the New York College of Music on March 19. Among other charming numbers she sang the *Shell* song from Mandrell's *Ere e Leandro*, accompanied by the composer.

Walter Damrosch conducted the fourth People's Symphony concert at Cooper Union Hall March 20. The orchestral numbers were interesting and John Young sang a selection from *Das Meingold* effectively.

A benefit for the Scholarship Fund of the National Society of New England Women took place at the Waldorf-Astoria Saturday afternoon. It was a musical programme by American composers. Horatio Parker, Arthur Foote, Henry K. Hadley, Arthur Whiting, and Rubin Goldmark were present.

Dr. and Madame Stengel Sembrich held a reception at the Hotel Savoy Wednesday that was a brilliant social affair. Madame Sembrich sang a group of songs accompanied by Isidore Luckstone. The Musical Art Society, directed by Frank Damrosch, also contributed several selections.

Herr Conried has signed contracts with Madame Sembrich, Sig. Scotti, M. Journet, Sig. Campanari, Herr Kuhlmann, M. Bars, and other artists of distinction.

Louis Lombard, assisted by Mile. Charlotte Wynn, of the Khedival Opera and of the Opera Comique, Paris, recently gave at Shepherd's Hotel, Cairo, Egypt, a charitable concert in aid of the Anglo-American Hospital at that city. An orchestra of fifty-five pieces, conducted by Mr. Lombard, rendered an excellent programme of Wagnerian selections and also a number of Mr. Lombard's own compositions. The affair was under the patronage of the Earl of Cromer, H. B. M. Consul-General, the Countess of Cromer, Hon. John G. Long, Consul-General of the United States, and Miss Stickney.

## MONTEAU TO BE TORN DOWN.

It has been definitely decided that the Montauk Theatre, Brooklyn, shall be torn down to make room for an approach to the Manhattan Bridge.

## STOCK COMPANIES.

It was recently stated in one of the Brooklyn daily papers in an article upon the stock companies of that borough, that the people of that vicinity had never had the opportunity of witnessing the old and new standard plays at a reasonable cost until Corne Payton came to the city with his stock company some three years ago. This is not wholly true, as Louis A. Phillips has been conducting a regular stock company, playing at the popular prices of 10, 20 and 30 cents, for the past ten years, during which time he has presented a large number of plays of all descriptions and standards, from Shakespeare down to the every-day melodrama.

During the presentation of *Chimie Fadden* at the Bijou Theatre, Brooklyn, a week ago Harold Kennedy in the title-role received the commendation of all of the local critics and the praise of the very large audiences in attendance. On one evening a local club attended in a body and presented Mr. Kennedy with a handsome token of remembrance.

The Lyceum Stock company of Brooklyn presented a new play by Byron Liffengwell last week, entitled *In the Land of the Canyons*. William C. Holden and Emma Bell were seen to advantage in the leading roles.

The stock company at the Grand Opera House, Pittsburgh, has been playing to exceptionally large business all the season, its offering last week being a revival of *The Christian*. Commencing with this week, *Resurrection* is being put on for an indefinite run.

Melbourne McDowell and Florence Stone are continuing to draw large audiences to the Tuck Theatre, Buffalo, where they are appearing as visiting stars supported by the Baldwin-Melville Stock company.

George Ober is in his fourth week as visiting star with the Grand Opera House Stock company in New Orleans.

The Mabel Paige Stock company opened the regular summer stock season at the Academy of Music, Newport News, Va., on March 22.

Charles Mackay has been engaged by Walter Clark Bellows for his summer stock company at Denver. The season is for fourteen weeks and will open about May 21.

Ann Lee Willard has been engaged by Owen Davis as leading man for his Baker Theatre Stock company at Rochester, N. Y., opening on April 6.

Evelyn Faber, who has been leading woman for two seasons with the McAuliffe Stock company, has been compelled by ill-health to resign. She will rest for the balance of the season.

Eugene Bowen, who this season played the lead in *The Scout's Revenge*, has signed with the McAuliffe Stock company for a summer season in Halifax and Newfoundland.

The Hopkins Stock company of Memphis, Tenn., will shortly present *Resurrection*, with Lucia Moore as Maslova.

Mary Rankson has joined Corne Payton's acting corps for the balance of the season.

Carolyne McLean has been engaged for the second leads for the Aubrey Stock company's summer engagement at the Theatre Francaise, Montreal. Miss McLean has entirely recovered from her recent attack of tonsillitis.

The Keith Stock company will open its season in Philadelphia in the latter part of April. Henry Kolker will be the leading man, and Barry O'Neill the stage-manager.

## A DISTURBANCE AT A THEATRE.

Objecting to a burlesque on their race, which they declared *McFadden's Row of Flats* to be, two Irishmen giving their names as Dennis McSweeney and Patrick Faherty, who attended Friday evening's performance at the Fourteenth Street Theatre, gave vent to their disapprobation by vehement hissing and other forms of disapproval. When requested to cease they resented, and on adjourning to the lobby engaged in an altercation with Manager Rosenquest that terminated in the lodgment of all three in the police station. All secured bail.

## GRACE CAMERON TO STAR.

Grace Cameron, the dainty comedienne who won recognition first in *Foxy Quiller* and who has lately added to her laurels in *Nancy Brown*, will in the near future be starred by George White in a new three-act comic opera, *Sergeant Kitty*, the work of A. Baldwin Sloane and James Horan. Miss Cameron last week retired from the cast of *Nancy Brown* in order to prepare for her new piece. W. F. McLean will act as general business-manager for the production.

## ATTEMPT SUICIDE IN A THEATRE.

At the close of Friday evening's performance of *Werther* at the Theatre Sarah Bernhardt, Paris, Paule de Martigny, the authoress, who was seated with her daughter in a box, attempted to commit suicide. Raising a bottle to her lips she swallowed its contents of laudanum and then tried to shoot herself with a revolver. The shot, however, did not take effect. Madame de Martigny was removed to the Hotel Dieu Hospital, where she is lying, suffering from the effects of the poison.

## DEAF GIRLS ATTEND OPERA.

Five girls from the New York Institute for the Deaf, Dumb and Blind attended Friday evening's performance of *La Fille du Regiment* and *Der Wald* at the Metropolitan Opera House. They wore a device that enables the ears of the deaf to appreciate sound, and for the first time in their lives the unfortunate girls could hear. Exquisite enjoyment and a pathetic wonderment were revealed by each flushed face and rapt expression.

## POOR HAMLET GUILTY.

The student commissions and courts continue to disagree upon the subject of the sanity of the Prince of Denmark. And now the junior law court of the Institute of Iowa has handed down a decision in the trial of the poor Prince for the murder of King Claudius. And these authorities state that since Hamlet was sane when he committed the crime, he is guilty of murder! Alas, poor Hamlet!

## THE PRISONERS OF A SPRING LOCK.

Frank A. Morse, business-manager, and Frank Harris, advance agent for York State Follies, were last week kept prisoners at the Grand Theatre, Kansas City, for three hours. The two gentlemen entered the bill room of the house, which is fitted with a spring lock, but when they wished to leave the lock was unwilling. They were finally released, covered with perspiration and filled with wrath.

## LORD ROSSLYN CLOSSES.

Lord Rosslyn, having canceled his engagement to play at London, Ont., disbanded his company on Friday night. He announced as a reason for his closing that his leading woman, Beatrice Irwin, has been called to England.

## PERSONAL.



Photo by Morrison, Chicago.

**BROPHY.**—Above is the latest photograph of James M. Brophy. Mr. Brophy is at present and will continue to be under the management of Arthur C. Alston, playing the male lead in *At the Old Cross Roads*. Manager Alston will ultimately star Mr. Brophy in melodrama.

**CHERRY.**—Charles Cherry, leading man for Elsie de Wolfe in *Cynthia*, has signed a contract whereby he will for three years be under the management of Charles B. Dillingham. Mr. Cherry will probably be leading man for Maxine Elliott next season in Fitch's new play, *Her Own Way*.

**FRANCIS.**—Ex-Governor David B. Francis and several of the commissioners of the St. Louis Exposition occupied three of the lower boxes at Wednesday evening's performance of *A Chinese Honeymoon* at the Casino.

**ROCKWELL.**—Florence Rockwell has been engaged to appear as leading lady with N. C. Goodwin in his revival of *A Midsummer Night's Dream*, which will be produced next October.

**CODY.**—Colonel William F. Cody ("Buffalo Bill") received a handsome scarf pin from King Edward, who recently attended a performance of the *Wild West Show*. It is also stated from London that Colonel Cody has received a telegram announcing that certain mining properties in which he is largely interested have proved to be wonderfully valuable and that when he returns to America he will devote his energies to his many interests in this country.

**GEORGE.**—William A. Brady has purchased for his wife, Grace George, a new three-act comedy by A. D. Albert, a Washington newspaper man. The play is entitled *With Good Intentions* and will probably be produced by Miss George in 1904.

**LIND.**—Homer Lind, the operatic baritone, will soon be married to Maud Smythe, of Baltimore, who this season made her stage debut as a member of the When Johnny Comes Marching Home company.

**WAKEMAN.**—Emily Wakeman was engaged last week by Albert Levering to play the character role in the revival of *Little Lord Fauntleroy* at the Casino next month.

**MANFIELD.**—Richard Mansfield, in an elaborate revival of his most successful comedies, and in two new productions will open the new Lyric Theatre which the Shuberts are building on Forty-second Street. Following his engagement, which will be of several weeks' duration, Grace Van Studdiford will be seen in the new De Koven opera, *The Red Feather*.

**ROBSON.**—Stuart Robson, having entirely recovered from his recent illness, on Thursday night resumed his tour in *The Comedy of Errors* at Providence, R. I.

**RICHMAN.**—Charles Richman, who will next season star under the management of Weber and Fields, will appear in a new play by Victor Mapes.

**PARKINSON.**—Elizabeth Parkinson, the young American singer, who has met with such a success in Paris, rose from a sick bed to assume the role of Lakme at the Opera Comique on Thursday evening. She was accorded an ovation by the large audience that attended.

**SCHUMANN-HEINK.**—Madame Schumann-Heink has received from President and Mrs. Roosevelt autographed pictures as a token of appreciation for her appearance at the White House on Feb. 24.

**MATHEWS.**—Frances Aymar Mathews, the novelist and playwright, it is announced, will next season be seen in a play of her own writing, which William A. Brady will produce. In writing the play Miss Mathews has inserted a small part in which she will make her stage debut.

**IBSEN.**—Henrik Ibsen on Friday celebrated his seventy-fifth birthday.

**DODGE.**—Elizabeth Dodge, of Boston, made her debut in Paris on Saturday evening as a singer, appearing in a private first production of the romantic opera *A La Vendetta*.

**ADAMS.**—Maude Adams, who has for the past week been the guest of Mr. and Mrs. J. M. Barrie in London, sailed to-day for Paris, where she will stay for a few days previous to departing for a tour of Turkey and Egypt. Miss Adams is apparently in perfect health.

**DUSE.**—Negotiations are pending between Eleanora Duse and Liebler and Company which will probably culminate in the announcement that the Italian actress will next season again be seen in New York.



ACADEMY OF MUSIC—The Schubert—1st week—1 to 5 times.  
AMERICAN—Lost in the Desert.  
BELMONT—Blanche Bates in The Darling of the Gods—1st week—15 to 18 times.  
REJOY—Marie Child in Nancy Brown—2nd week—N to 6.  
BROADWAY—The Prince of Film—2d week—3 to 15 times.  
CARNegie HALL—Musical entertainments.  
CARNEGIE—A Chinese Housewife—4th week—25 to 28 times.  
CIRCLE—Vanderbilt.  
CRITERION—James T. Powers in The Jewel of Asia—4th week—1 to 6 times.  
DALEY—The Great Sphinx in The Billionaire—15th week—15 to 20 times. (Durian Bonhoefer's Lectures Thursday and Friday).  
DEWEY—Fred Irwin's New Show.  
EDEN HOURS—In Kolts and Figures in War.  
EMPIRE—Charles Robinson and Margaret Anglin in The Sign of the Cross—1st week—5 to 10 times.  
FOURTEENTH STREET—The Royal Lullabones.  
GARLAND—H. H. Nathan in Hamlet—1st week—40 to 60 times. (H. J. Ware King matinee Tuesday).  
GARLAND—Charles Russell in Alice and Max—1st week—10 to 15 times.  
GRAND OPERA HOUSE—San Toy.  
HARLEM OPERA HOUSE—Stuart Mahan in The Comedy of Errors.  
HERALD SQUARE—Guss George in Pretty Peggy—1st week.  
HURTTG and BEAMON'S—Vanderbilt.  
IRVING PLACE—The Frenzy Open company.  
KEITH'S UNION SQUARE—Vanderbilt.  
KNICKERBOCKER—Mr. Blue Beard—1st week—12 to 15 times.  
LONDON—The World Busters Burlington.  
MADISON SQUARE—Elsie De Walle in Cynthia—2d week—6 to 10 times.  
MADISON SQUARE GARDEN—Barman and Bailey's Circus.  
MAJESTIC THEATRE—The Wizard of Oz—1st week—15 to 20 times.  
MANHATTAN—The Earl of Pawtucket—5 plus 1 to 3.  
MENDELSSOHN HALL—Musical entertainments.  
METROPOLIS—At the Old Cross Roads.  
METROPOLITAN OPERA HOUSE—Closed.  
NINE'S BOWERY—Sam Davies's company.  
NINETEEN EIGHT—H. H. Nathan—Jesse's Burlington.  
MRS. OSBORN'S PLATHOUSE—W. H. Thompson in The Hicken's Move—1st plus 1 to 5 times.  
MURRAY HILL—The Sorrows of Satin.  
NEW BOAR—McFadden's Row of Flats.  
NEW YORK—Williams and Walker in Dehoney—4th week—1 to 5 times.  
OLYMPIC—The Merry Madams Burlington.  
PASTORS—Vanderbilt.  
PEOPLE'S Hebrew Drama.  
PRINCE—Amelia Blumenthal in The Frisky Mrs. John Brown—1st week—10 to 15 times.  
PROCTOR'S FIFTH AVENUE—A Coat of Many Colors.  
PROCTOR'S FIFTY-EIGHTH STREET—Foxy Grandpa.  
PROCTOR'S TWENTY-THIRD STREET—Vanderbilt.  
PROCTOR'S NINTH STREET—Blue Jeans.  
ST. NICHOLS.  
SAVOY—The Girl with the Green Eyes—1st week—15 to 18 times.  
THALIA—The Hebrew Drama.  
THIRD AVENUE—The Road to Ruin.  
WALKER'S—The Sultan of Sulu—1st week—20 to 25 times.  
WEBER and FIELDS—Fifty-Whirty—2nd week—25 to 30 times.  
WEST END—The Greeting.  
WINTER—The Greeting.  
VICTORIA—Elsie De Walle in Remembrance—2nd week—1 to 5 times.











VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

The Best Comedy Act in Vaudeville.

# THE ADONIS TRIO

HARRY M. STEWART, PEARL STEVENS, GEO. B. SCANLON.

A BIG HIT last week at the ORPHEUM, BROOKLYN.  
A RETURN DATE.

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Horse Family - Keith's, Boston, 23-28, Shea's, Buffalo.  
30-April 4.  
(Continued on page 8.)



## FREDERICK V. BOWERS.



Photo by Elmer Chilvering, Boston.

Above is an excellent likeness of Frederick V. Bowers, author of "Because," "Always," "When I Think of You," "Wait" and many other songs of almost equal popularity. He is only twenty-six years of age, but during this brief period he has won a fame that is world-wide. In his songs he endeavors to reach a happy medium between the highest class, or classical, music and the so-called "popular." He endeavors, in short, to write a song that will appeal to both classes. Mr. Bowers takes his sentiment and inspiration in writing his songs from his mother, and the art of composition is handed down from a previous generation, his father's brother in Germany having done considerable work in this line. He is, therefore, of German descent, and it has always been said that his style is decidedly German, with a proper mixture of the up-to-date American spirit.

## DOWN IN MUSIC NOW.

A sure encore bringer is the directing "I've Got to Go Now 'Cause I Think It's Going to Rain." Billy Malcom and wife are singing notably in this song, and also with William Gould's "Starlight Song."

The charming love song, "I'd Lay Down My Life for You," and "I Will Return, Sweetheart, Again," are notable hits as sung by Harry Lombard.

Edward Gilmore, the comic character, is making a big hit with the ridiculous singing "Down Where the Coconut Grows," as sung by Jennie Tammara; her success at Keith's Theatre is unmatchable.

Norton and Russell, of the Grace Howard company, are delighting their audiences with "She's Kentucky's Favorite Daughter," and "Stay in Your Own Backyard."

Harbert Noble is receiving enthusiastic accolades for his singing of Fay and Oliver's "Good-night, Beloved, Good-night."

Al H. Wilson, who is appearing in Yale and Elmer A Prince of Tatters, is scoring a success with Sidney F. Hill's descriptive ballad, "The Whining of the Yarn."

Sol Bloom has published a new song by Matt C. Woodward and Ben M. Jerome. "What's the Matter with Uncle Sam?" is the title.

Manuel Klein, the composer of Mr. Pickwick, in which De Wolf Hopper has made such a hit, is working on the score of a new musical piece. The book and lyrics are by Frank Butler, a well-known newspaper man.

"A Lucky Duck," a characteristic number published by M. Witmark and Sons, will undoubtedly swim quickly into the stream of popularity.

William M. Rothfeld has written a cockney dialect song entitled "I'm a Lady, and I Wouldn't Do for You," which will be introduced by Kittle Baldwin on March 23 at Worcester, Mass., in their new sketch by Charles Horwitz. A strenuous honeyman.

Master Henry Santley, brother to the clever boy actor, Joe Santley, makes his first appearance next Saturday night at Bath Beach, singing "Good-night, Beloved," and "Just Because I'm Black."

Ellis R. Ephraim, who is with Sol Bloom, is delighted with the news from Boston, where his song, "Contrary Mary," introduced in The Knickerbocker Girl, is one of the hits of the production. All the music, including a complete vocal score of The Knickerbocker Girl, is published by Sol Bloom.

The Sanford Sisters, at the Howard, Boston, scored recently in "Sweet Clover" and "Under Southern Skies."

Frederick Bowers, who wrote "Always" and "Because," was the principal attraction at the Empire Theatre, Baltimore, last week. The programme did not feature him, but the audiences

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That is, if you wish for a "star" song, that the brightest "stars" in vaudeville are singing. "On a Starry Night," the new waltz song by Felix F. Feist, is the brightest "star" in the song line, and those who have heard it will "swear by it."

There's no argument quite strong enough to tell just how good this song is, unless it would be to hear it, and then there is no doubt but that you will be convinced of its real merit.

Speaking of the big "stars" who are singing this bright "star" song, John Kennell possibly comes first, as he was among the first to get it, and consequently, the first to sing it. He does not regret it, as the song, and his clever way of singing it has caused no end of talk, and everybody is talking about the big "star," who made a big hit with a bright "star" song. We could name scores of "stars" who are more than making good with "On a Starry Night," but limited space prevents their mention this week. However, we'll give you their names later.

It's a great song when you can learn the words and music in fifteen minutes, and this is just what you can do with this song. It will only take one minute to drop a line to Leo Feist, 324 West Thirty-fourth Street, for a copy, and then fifteen minutes to learn it. You can certainly spare fifteen minutes of your time, when you can accomplish something that will do you a world of good.

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did, and he was recalled five times at the initial outdoor performance.

Leo Feist's Imperial Comedy mixed quartet, now in their twenty-sixth week with the Under Southern Skies company, played the Lyceum Theatre, Cleveland, Ohio, last week. They are featuring "Under Southern Skies," by Al Trubner and Leo Owen Smith.

"Love's Voyage," a new intermezzo, by Gaylord Barrett, the composer of many characteristic successes, has recently been brought out by M. Witmark and Sons.

The Cuckoo's walls are echoing with another hailed hit. The charming love song, "I'm Your Sweetheart Forever," by Harry Wright, is winning success, judging from the number of encores to which Mr. Van Hensler Wheeler is responding nightly.

Probably the funniest thing that Matt Woodward ever wrote is his travesty on "Dick Turpin," with music that well accords with the spirit of the piece by Ben M. Jerome. "Dick Turpin" is being featured in The Knickerbocker Girl.

Nat M. Wills says that "Oh, Joy" is a sure encore bringer.

Paul Dresser has returned from an extended Western trip.

Tom Moore, on the Keith circuit, is making a feature of his imitation of Bert Williams, singing West and Stratton's song, "I Want to Play Hamlet."

A new comic song of a strikingly original and humorous character has been placed on the market by Hupple Cannon and Ben M. Jerome. It is called "I'll Leave It to You," and is being featured by Marie Dressler, Josephine Gansman, Kelly and Violetta, and others.

G. W. Childs, Clarence F. Hatter, Bob Slater, and Irving Crane, are among those who are singing West and Stratton's song, "I Want to Play Hamlet."

M. Witmark and Sons, who published "My Own United States," by Stanislaus Stange and Julian Edwards, say the song has taken a firm hold upon the public schools and other institutions, and Mr. Harry Burleigh and other well-known soloists are also popularizing it at the most exclusive of private functions.

The Whard of On is as popular as ever, and the music goes so well that Julian Mitchell sees no reason at present to introduce anything new. "Sammy" is still one of the song hits of the piece.

"I Love You Yet," by Elie F. Kamman, is being sung by John Turton, now with the Six Hopkins company.

Isabelle Randolph is singing "Jimmie, the Prince of Newspaper Row," and the captivating ballad, "I Will Return, Sweetheart, Again." Frank W. Shen is also scoring a marked success in the latter song.

Among the songs which are gaining popularity is The Prince of Pines, was Wagner's topical song. "He Didn't Know Exactly What to Do," the pretty ballad "The Tale of a Sea-Shell," "The Wagoner of the Violet," the romantic song, "Pictures in the Smoke," and the beautifully executed double quartette, "Heidelberg."

The Dinwiddie Four, with Gus Hill's Smart Set company, Harry Sylvester, Spencer Kelly, George Jones, the Hearts of Oak Quartette, Bennett and Young, Jack Norworth, and Louise Dresser are scoring with Doty and Brill's "Only a Soldier Boy," which is also making a hit in Blee's The Show Girl. The song is being sung with success in London by Alexandre Dagnar.

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We shall stroll by the Hudson, the great, mighty river,  
The Hudson, majestic and grand,  
With its crooks and its bends, as it silently winds  
Its ways 'mid the scenes of the Master's hand.  
But a voice cries aloud, "The Hudson am I;  
Why come you alone, where is she?  
Go bring her, you loved her and she loved you too,  
And I know that you both love me."

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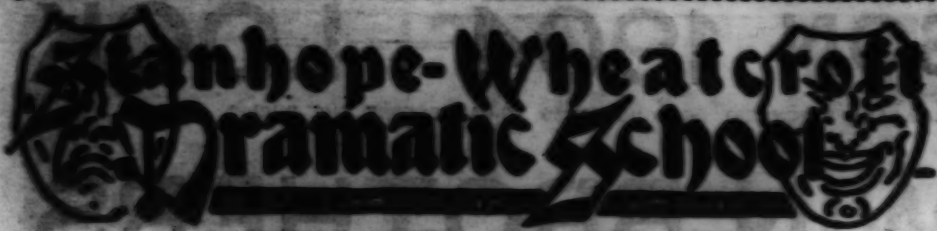


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